

Изданія М.П.БЪЛЯЕВА въ Лейпцигѣ

**В. МАЛИШЕВСКІЙ**  
**ВЕСЕЛАЯ УВЕРТЮРА**

**ДЛЯ ОРКЕСТРА**

**СОЧ. 11**

**W. MALISCHEWSKY**  
**FRÖHLICHE OUVERTURE**

**FÜR ORCHESTER**

**OP. 11**

**Partitur**

1910  
2850

Edition M. P. BELAÏEFF, Leipzig

# Edition M. P. Belaïeff à Leipzig.

## Compositions pour Orchestre.

<b>Antipow (G.) Op. 7. Allegro symphonique pour Orchestre.</b>	<b>M.</b>	<b>R.</b>
Partition d'orchestre . . . . .	5.50	1.95
Parties d'orchestre . . . . .	10.—	3.50
Parties supplémentaires . . . . .	à —60	—25
Réduction pour Piano à 4 mains par l'auteur . . . . .	2.50	—90
<b>Artelboucheff (Nicolas) Op. 4. Polka caractéristique pour Orchestre.</b>		
Partition d'orchestre . . . . .	2.—	—70
Parties d'orchestre . . . . .	5.50	1.95
Parties supplémentaires . . . . .	à —40	—15
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.40	—50
<b>— Op. 9. Valse-Fantasia pour Orchestre.</b>		
Partition d'orchestre . . . . .	2.50	—90
Parties d'orchestre . . . . .	8.50	3.—
Parties supplémentaires . . . . .	à —40	—15
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.80	—65
<b>Artelboucheff (N.), Wihot (J.), Lladow (A.), Rimsky-Korsakow (N.), Sokolow (N.), Glazounow (A.). Variations sur un thème russe pour grand Orchestre.</b>		
Partition d'orchestre . . . . .	6.50	2.90
Parties d'orchestre . . . . .	14.—	4.90
Parties supplémentaires . . . . .	à —80	—30
Réduction pour Piano à 4 mains par N. Artoiboncheff . . . . .	2.—	—70
<b>Blumenfeld (Félix) Op. 10. Mazurka pour Orchestre.</b>		
Partition d'orchestre . . . . .	4.50	1.60
Parties d'orchestre . . . . .	8.50	3.—
Parties supplémentaires . . . . .	à —40	—15
Réduction pour Piano à 4 mains par l'auteur . . . . .	2.50	—90
<b>Borodine (Alexandre). Finaie de l'Opéra-Ballet inachevé „Miada“, orchestré par N. Rimsky-Korsakow.</b>		
Partition d'orchestre . . . . .	3.50	1.25
Parties d'orchestre . . . . .	7.50	2.65
Parties supplémentaires . . . . .	à —40	—15
Réduction pour Piano à 4 mains par N. Sokolow . . . . .	1.60	—60
<b>— Ouverture, Danses et Marche pour grand Orchestre, tirées de l'Opéra „Le Prince Igor“.</b>		
1. Ouverture.		
Partition d'orchestre . . . . .	5.—	1.75
Parties d'orchestre . . . . .	9.—	3.15
Parties supplémentaires . . . . .	à —50	—20
Réduction pour Piano à 4 mains par N. Sokolow . . . . .	2.50	—90
Réduction pour Piano à 2 mains par F. Blumenfeld . . . . .	1.80	—65
2. Danses No. 8 (Danse des jeunes filles polovtsiennes) et No. 17 (Danse polovtsienne).		
Partition d'orchestre . . . . .	9.50	3.35
Parties d'orchestre . . . . .	18.—	6.30
Parties supplémentaires . . . . .	à 1.—	—35
Réduction pour Piano à 4 mains par N. Sokolow . . . . .	4.—	1.40
Réduction pour Piano à 2 mains par F. Blumenfeld . . . . .	2.50	—90
3. Marche polovtsienne.		
Partition d'orchestre . . . . .	4.—	1.40
Parties d'orchestre . . . . .	10.—	3.50
Parties supplémentaires . . . . .	à —40	—15
Réduction pour Piano à 4 mains par N. Sokolow . . . . .	1.80	—65
Réduction pour Piano à 2 mains par F. Blumenfeld . . . . .	1.60	—60
<b>— Eine Steppenskitze aus Mittelasien, für Orchester.</b>		
Partitur . . . . .	2.—	—70
Orchesterstimmen . . . . .	5.50	1.95
Duplirstimmen . . . . .	je —30	—10
Arrangement für Pianoforte zu 4 Händen vom Componisten . . . . .	1.80	—65
Arrangement für Pianoforte zu 2 Händen von Théodore Jadonl . . . . .	1.40	—50
<b>— 2 Parties de la 3<sup>me</sup> Symphonie inachevée en la. Terminée et instrumentée par A. Glazounow.</b>		
Partition d'orchestre . . . . .	6.—	2.10
Parties d'orchestre . . . . .	11.—	3.85
Parties supplémentaires . . . . .	à —80	—30
Réduction pour Piano à 4 mains: la 1 <sup>re</sup> partie par A. Glazounow, la 2 <sup>me</sup> partie par N. Sokolow . . . . .	3.—	1.05

## Compositions pour Orchestre.

<b>Cui (César) Op. 43. In modo populari. Petite Suite (No. 3) pour Orchestre. (I. Allegro moderato. II. Moderato. III. Vivace. IV. Moderato. V. Allegretto. VI. Vivace ma non troppo.)</b>	<b>M.</b>	<b>R.</b>
Partition d'orchestre . . . . .	4.—	1.40
Parties d'orchestre . . . . .	8.—	2.80
Parties supplémentaires . . . . .	à —80	—25
Réduction pour Piano à 4 mains par l'auteur . . . . .	2.50	—90
<b>Glazounow (Alexandre) Op. 3. 1<sup>re</sup> Ouverture sur trois thèmes grecs pour grand Orchestre. Nouvelle édition revue et corrigée par l'auteur.</b>		
Partition d'orchestre . . . . .	6.—	2.10
Parties d'orchestre . . . . .	11.—	3.85
Parties supplémentaires . . . . .	à —80	—25
Réduction pour Piano à 4 mains par l'auteur . . . . .	2.50	—90
<b>— Op. 5. 1<sup>re</sup> Symphonie (Mi) pour grand Orchestre. Nouvelle édition revue et corrigée par l'auteur.</b>		
Partition d'orchestre . . . . .	18.—	6.30
Parties d'orchestre . . . . .	25.—	8.75
Parties supplémentaires . . . . .	à 1.60	—60
Réduction pour Piano à 4 mains par Mme. Nadejda Rimsky-Korsakow . . . . .	6.—	2.10
<b>— Op. 6. 2<sup>me</sup> Ouverture sur des thèmes grecs pour grand Orchestre.</b>		
Partition d'orchestre . . . . .	9.—	3.15
Parties d'orchestre . . . . .	15.—	5.25
Parties supplémentaires . . . . .	à —80	—30
Réduction pour Piano à 4 mains par l'auteur . . . . .	3.50	1.25
<b>— Op. 7. Sérénade pour Orchestre. La.</b>		
Partition d'orchestre . . . . .	2.50	—90
Parties d'orchestre . . . . .	5.50	1.95
Parties supplémentaires . . . . .	à —40	—15
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.20	—45
<b>— Op. 8. A la mémoire d'un héros. Épique pour grand Orchestre.</b>		
Partition d'orchestre . . . . .	3.—	1.05
Parties d'orchestre . . . . .	6.—	2.10
Parties supplémentaires . . . . .	à —40	—15
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.80	—65
<b>— Op. 9. Suite caractéristique pour grand Orchestre. (I. Introduction. b. Danse rustique. II. Intermezzo scherzando. III. Carnaval. IV. Pastorale. V. Danse orientale. VI. a. Épique. b. Cortège.)</b>		
Partition d'orchestre . . . . .	12.—	4.20
Parties d'orchestre . . . . .	22.—	7.70
Parties supplémentaires . . . . .	à 1.40	—50
Réduction pour Piano à 4 mains par l'auteur . . . . .	5.50	1.95
<b>— Op. 11. 2<sup>me</sup> Sérénade pour petit Orchestre. ré.</b>		
Partition d'orchestre . . . . .	1.80	—65
Parties d'orchestre . . . . .	3.50	1.25
Parties supplémentaires . . . . .	à —80	—10
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.20	—45
<b>— Op. 12. Poème lyrique. Andantino pour grand Orchestre.</b>		
Partition d'orchestre . . . . .	3.—	1.05
Parties d'orchestre . . . . .	5.50	1.95
Parties supplémentaires . . . . .	à —30	—10
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.80	—65
<b>— Op. 13. „Stenka Raskine“. Poème symphonique pour grand Orchestre. (A la mémoire d'Alexandre Borodine.)</b>		
Partition d'orchestre . . . . .	8.50	3.—
Parties d'orchestre . . . . .	12.—	4.20
Parties supplémentaires . . . . .	à —80	—30
Réduction pour Piano à 4 mains par l'auteur . . . . .	3.50	1.25
<b>— Op. 14. 2 Morceaux pour Orchestre. (No. 1. Idylle. No. 2. Réverie orientale.)</b>		
Partition d'orchestre . . . . .	2.50	—90
Parties d'orchestre . . . . .	6.—	2.10
Parties supplémentaires . . . . .	à —40	—15
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.60	—60
<b>— Op. 16. 2<sup>me</sup> Symphonie en fa pour grand Orchestre. (A la mémoire de François Liszt.)</b>		
Partition d'orchestre . . . . .	17.—	5.95
Parties d'orchestre . . . . .	29.—	10.15
Parties supplémentaires . . . . .	à 1.60	—60
Réduction pour Piano à 4 mains par l'auteur . . . . .	7.50	2.65

## Compositions pour Orchestre.

<b>Glazounow (Alexandre) Op. 18. Mazurka pour Orchestre.</b>	<b>M.</b>	<b>R.</b>
Partition d'orchestre . . . . .	4.—	1.40
Parties d'orchestre . . . . .	9.50	3.35
Parties supplémentaires . . . . .	à —60	—25
Réduction pour Piano à 4 mains par l'auteur . . . . .	2.—	—70
<b>— Op. 19. La Forêt. Fantaisie pour grand Orchestre.</b>		
Partition d'orchestre . . . . .	8.—	2.80
Parties d'orchestre . . . . .	12.—	4.20
Parties supplémentaires . . . . .	à —80	—30
Réduction pour Piano à 4 mains de l'auteur . . . . .	3.50	1.25
Réduction pour 2 Pianos à 8 mains par C. Tschernoff . . . . .	5.—	1.75
<b>— Op. 21. Marche de Noces pour grand Orchestre.</b>		
Partition d'orchestre . . . . .	3.—	1.05
Parties d'orchestre . . . . .	7.—	2.45
Parties supplémentaires . . . . .	à —40	—15
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.80	—65
<b>— Une Fête slave, tirée du Quatuor slave, Op. 26. Esquisse symphonique pour grand Orchestre.</b>		
Partition d'orchestre . . . . .	5.50	1.95
Parties d'orchestre . . . . .	11.—	3.85
Parties supplémentaires . . . . .	à —60	—25
Réduction pour Piano à 4 mains par N. Sokolow . . . . .	2.50	—90
<b>— Op. 28. La Mer. Fantaisie pour grand Orchestre.</b>		
Partition d'orchestre . . . . .	10.—	3.50
Parties d'orchestre . . . . .	20.—	7.—
Parties supplémentaires . . . . .	à 1.—	—35
Réduction pour 2 Pianos à 8 mains par l'auteur . . . . .	6.50	1.95
<b>— Op. 29. Rhapsodie orientale pour grand Orchestre.</b>		
Partition d'orchestre . . . . .	13.—	4.55
Parties d'orchestre . . . . .	23.—	8.05
Parties supplémentaires . . . . .	à 1.20	—45
Réduction pour Piano à 4 mains par l'auteur . . . . .	5.50	1.95
<b>— Op. 30. Le Kremlin. Tableau symphonique en 3 parties pour grand Orchestre.</b>		
Partition d'orchestre . . . . .	13.—	4.55
Parties d'orchestre . . . . .	27.—	9.45
Parties supplémentaires . . . . .	à 1.20	—45
Réduction pour Piano à 4 mains par l'auteur . . . . .	5.—	1.75
<b>— Op. 33. 3<sup>me</sup> Symphonie en Ré pour Orchestre.</b>		
Partition d'orchestre . . . . .	15.—	5.25
Parties d'orchestre . . . . .	36.—	12.60
Parties supplémentaires . . . . .	à 2.50	—90
Réduction pour Piano à 4 mains par l'auteur . . . . .	9.—	3.15
<b>— Op. 34. Le Printemps. Tableau musical pour Orchestre.</b>		
Partition d'orchestre . . . . .	4.50	1.60
Parties d'orchestre . . . . .	9.—	3.15
Parties supplémentaires . . . . .	à —80	—25
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.80	—65
<b>— Op. 40. Triumphant March on the occasion of the World's Columbian Exposition in Chicago 1893, composed for a grand Orchestra with Chorus (ad libitum).</b>		
Full score . . . . .	4.—	1.40
Orchestral parts . . . . .	12.—	4.20
Supplementary parts . . . . . each	—40	—15
Piano score . . . . .	1.80	—65
Arrangement as a Duet for the Pianoforte (by the composer) . . . . .	1.80	—65
<b>— Op. 45. Carnaval. Ouverture pour grand Orchestre avec Orgue ad libitum.</b>		
Partition d'orchestre . . . . .	6.—	2.10
Parties d'orchestre . . . . .	14.—	4.90
Parties supplémentaires . . . . .	à —80	—30
Réduction pour Piano à 4 mains par l'auteur . . . . .	2.50	—90
<b>— Op. 46. Chopiniana. Suite pour grand Orchestre composée de I. Polonaise, Op. 40; II. Nocturne, Op. 15; III. Mazurka, Op. 50; IV. Tarentelle, Op. 43, de Fr. Chopin, instrumentée par Alexandre Glazounow. Complet.</b>		
Partition d'orchestre . . . . .	7.50	2.65
Parties d'orchestre . . . . .	15.—	5.25
Parties supplémentaires . . . . .	à —80	—30
Séparément.		
I. Polonaise, Fr. Chopin, Op. 40 No. 1.		
Partition d'orchestre . . . . .	1.80	—60
Parties d'orchestre . . . . .	6.—	2.10
Parties supplémentaires . . . . .	à —30	—10

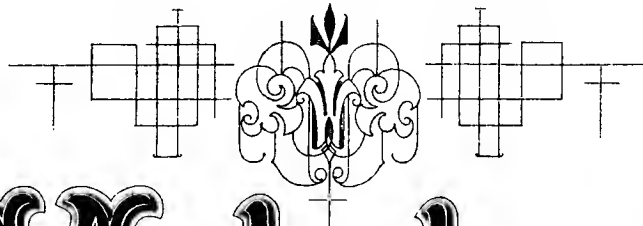
## Compositions pour Orchestre.

<b>Glazounow (Alexandre) Op. 46. Chopiniana.</b>	<b>M.</b>	<b>R.</b>
II. Nocturne, Fr. Chopin, Op. 15 No. 1.		
Partition d'orchestre . . . . .	2.—	—70
Parties d'orchestre . . . . .	4.50	1.60
Parties supplémentaires . . . . .	à —30	—10
III. Mazurka, Fr. Chopin, Op. 50 No. 3.		
Partition d'orchestre . . . . .	2.50	—90
Parties d'orchestre . . . . .	5.—	1.75
Parties supplémentaires . . . . .	à —30	—10
IV. Tarentelle, Fr. Chopin, Op. 43.		
Partition d'orchestre . . . . .	3.—	1.05
Parties d'orchestre . . . . .	7.50	2.65
Parties supplémentaires . . . . .	à —40	—15
<b>— Op. 47. Valse de concert pour grand Orchestre.</b>		
Partition d'orchestre . . . . .	5.—	1.75
Parties d'orchestre . . . . .	12.—	4.20
Parties supplémentaires . . . . .	à —60	—25
Réduction pour Piano à 4 mains par l'auteur . . . . .	2.—	—70
Transcription de concert pour Pianopar Félix Blumenfeld . . . . .	2.—	—70
<b>— Op. 48. 4<sup>me</sup> Symphonie en Mi pour grand Orchestre.</b>		
Partition d'orchestre . . . . .	13.—	4.55
Parties d'orchestre . . . . .	23.—	9.80
Parties supplémentaires . . . . .	à 1.80	—65
Réduction pour Piano à 4 mains par l'auteur . . . . .	5.50	1.95
<b>— Op. 50. Cortège solennel pour grand Orchestre.</b>		
Partition d'orchestre . . . . .	3.50	1.25
Parties d'orchestre . . . . .	9.—	3.15
Parties supplémentaires . . . . .	à —40	—15
Arrangement pour Piano à 4 mains par l'auteur . . . . .	1.60	—60
<b>— Op. 51. 2<sup>me</sup> Valse de concert pour grand Orchestre.</b>		
Partition d'orchestre . . . . .	4.50	1.60
Parties d'orchestre . . . . .	13.—	4.55
Parties supplémentaires . . . . .	à —80	—30
Réduction pour Piano à 4 mains par l'auteur . . . . .	2.—	—70
<b>— Op. 52. Scènes de ballet. Suite pour grand Orchestre. Complet.</b>		
Partition d'orchestre . . . . .	15.—	5.25
Parties d'orchestre . . . . .	34.—	11.90
Parties supplémentaires . . . . .	à 1.60	—60
Réduction pour Piano à 4 mains par N. Sokolow . . . . .	6.—	2.10
Séparément.		
No. 1. Prélude.		
Partition d'orchestre . . . . .	2.50	—90
Parties d'orchestre . . . . .	7.50	2.65
Parties supplémentaires . . . . .	à —40	—15
Réduction pour Piano à 4 mains . . . . .	1.40	—50
No. 2. Marionnettes.		
Partition d'orchestre . . . . .	2.—	—70
Parties d'orchestre . . . . .	5.—	1.75
Parties supplémentaires . . . . .	à —30	—10
Réduction pour Piano à 4 mains . . . . .	1.20	—45
No. 3. Mazurka.		
Partition d'orchestre . . . . .	3.—	1.05
Parties d'orchestre . . . . .	9.—	3.15
Parties supplémentaires . . . . .	à —40	—15
Réduction pour Piano à 4 mains . . . . .	1.60	—60
No. 4. Scherzino.		
Partition d'orchestre . . . . .	1.40	—50
Parties d'orchestre . . . . .	5.—	1.75
Parties supplémentaires . . . . .	à —30	—10
Réduction pour Piano à 4 mains . . . . .	1.—	—35
No. 5. Pas d'action.		
Partition d'orchestre . . . . .	1.80	—65
Parties d'orchestre . . . . .	6.—	2.10
Parties supplémentaires . . . . .	à —30	—10
Réduction pour Piano à 4 mains . . . . .	1.—	—35
No. 6. Danse orientale.		
Partition d'orchestre . . . . .	1.80	—65
Parties d'orchestre . . . . .	6.—	2.10
Parties supplémentaires . . . . .	à —30	—10
Réduction pour Piano à 4 mains . . . . .	1.—	—35
No. 7. Valse.		
Partition d'orchestre . . . . .	2.50	—90
Parties d'orchestre . . . . .	6.50	2.30
Parties supplémentaires . . . . .	à —40	—15
Réduction pour Piano à 4 mains . . . . .	1.40	—50
No. 8. Polonaise.		
Partition d'orchestre . . . . .	3.50	1.15
Parties d'orchestre . . . . .	9.—	1.25
Parties supplémentaires . . . . .	à —40	—15
Réduction pour Piano à 4 mains . . . . .	1.60	—60
<b>— Op. 53. Fantaisie pour grand Orchestre.</b>		
Partition d'orchestre . . . . .	5.50	1.95
Parties d'orchestre . . . . .	13.—	4.55
Parties supplémentaires . . . . .	à —80	—30
Réduction pour Piano à 4 mains par l'auteur . . . . .	2.—	—70

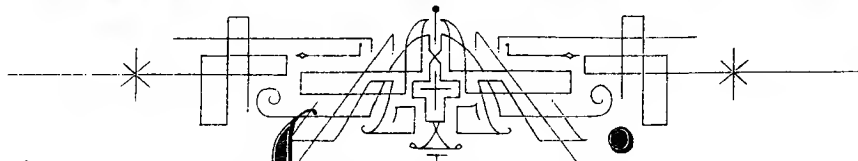
117468



à Monsieur  
Alexandre Glazounow.



W. Malichevsky



Ouverture joyeuse



pour Orchestre



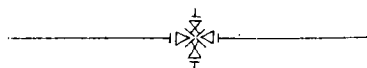
OP. 11

Partition d'orchestre Pr. ~~R.~~ 6.50

Parties d'orchestre Pr. ~~R.~~ 16.60

Parties supplémentaires à R. — 38

Réduction pour Piano à quatre mains par l'Auteur Pr. ~~R.~~ 2.70



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M. P. BELAÏEFF, LEIPZIG.

1910

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# Ouverture joyeuse.

W. Malichevsky, Op. 11.

Allegro molto, risoluto e giocoso.

1

Piccolo.

Flauti.

I. II.

Oboi I. II.

Clarineti in A.

I. II.

Fagotti I. II.

I. II.

Corni in F.

III. IV.

Trombe in A.

I. II.

I. II.

Tromboni.

III. e Tuba.

Timpani.

Triangolo.

Harpe.

Allegro molto, risoluto e giocoso.

Violini I.

Violini II.

Viole.

Violoncelli.

Bassi.

pizz. arco pizz. arco

1

This page of a musical score is for a string quartet, featuring multiple staves with musical notation, dynamics, and articulation marks. The score is written in a key with two sharps (F# and C#) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mp*, *cresc.*, *f*, and *mf*. There are also articulation marks like *pizz.* (pizzicato) and *arco* (arco). The score is divided into two systems, with a bracketed '2' at the top right and bottom right. The first system includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. The second system includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. The notation is complex, with many beamed notes and dynamic markings.



[illegible]

This page of a musical score contains the following staves and markings:

- Fl. I.:** Flute I part, starting with a melodic line in the first measure.
- Ob. I.:** Oboe I part, with dynamic markings *f*, *p*, and *cresc.*
- Clar.:** Clarinet part, with dynamic markings *f*, *p*, and *cresc.*
- Fag.:** Bassoon part, with dynamic markings *f*, *p*, and *cresc.*
- Cor. I. II.:** Horns I and II, with dynamic markings *mf*, *cresc.*, and *mp*.
- Viol.:** Violin part, with dynamic markings *f*, *p*, and *cresc.*
- Cello/Double Bass:** Cello and Double Bass parts, with dynamic markings *f*, *p*, and *cresc.*

The score includes various musical notations such as notes, rests, and dynamic markings like *f*, *p*, *cresc.*, and *mf*.

**4**



5

Musical score for the first system, measures 1-8. The score includes multiple staves with various musical notations. Dynamics include *f*, *p*, *mf*, *mp*, and *cresc.*. First and second endings are marked with "I." and "II.". The notation includes treble and bass clefs, key signatures of one sharp (F#), and various rhythmic values.

Musical score for the second system, measures 9-16. The notation continues with various musical notations. Dynamics include *f*, *p*, *mf*, *mp*, and *cresc.*. Specific performance instructions include *div.*, *pizz.*, and *arco*. The notation includes treble and bass clefs, key signatures of one sharp (F#), and various rhythmic values.

5

Musical score for the first system, measures 1-13. The score is written for multiple staves, including treble and bass clefs. Dynamics include *mp*, *mf*, *p*, *pp*, *p cresc.*, *mp cresc.*, *mf*, and *cresc.*. Performance markings include *Solo.*, *I. Solo.*, *II.*, *I.*, and *II. III.*. The key signature is one sharp (F#).

Empty musical staves for the second system.

Musical score for the second system, measures 14-26. The score continues with various dynamics and performance markings. Dynamics include *mf*, *pizz.*, *p*, *mp cresc.*, *arco*, *mp cresc.*, *p cresc.*, and *mp cresc.*. Performance markings include *arco*, *pizz.*, and *arco*. The key signature is one sharp (F#).

Fl. I. II. Solo. *mf cresc.*

Ob. II. Solo. *mf cresc.*

Clar. I. Solo. *mf cresc.*

Bass. I. Solo. *mf cresc.*

Cor. *mf cresc.*

Viol. *mf cresc.*

Viola *mf cresc.*

*mp* **7** *mf cresc.*

FL. II. h

Ob. *f*

Clar. *f*

Fag. *f*

Cor. *f*

Trbne III Tuba *f*

div. *f*

Tuba *mf*

Viol. *f*

div. *mf*

div. *f*

arco *f*

div. *f*

un. *f*

un. *f*

pizz. *f*

2850

This page of musical notation is for a string quartet, consisting of four staves. The music is written in G major (one sharp) and 4/4 time. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics are indicated by *mf* (mezzo-forte), *f* (forte), and *p* (piano), with crescendos marked as *cresc.*. Performance instructions include *pp cresc.* (pianissimo crescendo), *div.* (divisi), *arco* (arco), and *unis.* (unison). The score is divided into two systems, each containing four staves. The first system includes a double bar line and a repeat sign. The second system includes a double bar line and a repeat sign. The notation is complex, with many notes and rests, and includes various musical symbols such as *mf*, *f*, *p*, *cresc.*, *pp cresc.*, *div.*, *arco*, and *unis.*.

9



First system of musical notation, measures 1-8. The system consists of five staves. The first staff has a treble clef and a key signature of two sharps (F# and C#). The second staff has a treble clef and a key signature of two sharps. The third staff has a treble clef and a key signature of two sharps. The fourth staff has a bass clef and a key signature of two sharps. The fifth staff has a bass clef and a key signature of two sharps. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings are *f* (forte) and *p cresc.* (piano crescendo). The first staff has a treble clef and a key signature of two sharps. The second staff has a treble clef and a key signature of two sharps. The third staff has a treble clef and a key signature of two sharps. The fourth staff has a bass clef and a key signature of two sharps. The fifth staff has a bass clef and a key signature of two sharps.



Second system of musical notation, measures 9-16. The system consists of two staves. The first staff has a treble clef and a key signature of two sharps. The second staff has a bass clef and a key signature of two sharps. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings are *f* (forte) and *p cresc.* (piano crescendo). The first staff has a treble clef and a key signature of two sharps. The second staff has a bass clef and a key signature of two sharps.



Third system of musical notation, measures 17-24. The system consists of five staves. The first staff has a treble clef and a key signature of two sharps. The second staff has a treble clef and a key signature of two sharps. The third staff has a treble clef and a key signature of two sharps. The fourth staff has a bass clef and a key signature of two sharps. The fifth staff has a bass clef and a key signature of two sharps. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings are *f* (forte) and *p cresc.* (piano crescendo). The first staff has a treble clef and a key signature of two sharps. The second staff has a treble clef and a key signature of two sharps. The third staff has a treble clef and a key signature of two sharps. The fourth staff has a bass clef and a key signature of two sharps. The fifth staff has a bass clef and a key signature of two sharps.

9



Musical score system 1, measures 1-6. The system consists of nine staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The second staff is in treble clef with a key signature of two sharps. The third staff is in treble clef with a key signature of two sharps. The fourth staff is in treble clef with a key signature of two sharps. The fifth staff is in bass clef with a key signature of two sharps. The sixth staff is in bass clef with a key signature of two sharps. The seventh staff is in bass clef with a key signature of two sharps. The eighth staff is in bass clef with a key signature of two sharps. The ninth staff is in bass clef with a key signature of two sharps. The music features various chords, arpeggios, and melodic lines. A dynamic marking of *f* (forte) is present in measure 5.



Musical score system 2, measures 7-12. The system consists of two staves. The top staff is in treble clef with a key signature of two sharps. The bottom staff is in bass clef with a key signature of two sharps. The music features a continuous melodic line in the top staff and a supporting bass line in the bottom staff.



Musical score system 3, measures 13-18. The system consists of five staves. The top staff is in treble clef with a key signature of two sharps. The second staff is in treble clef with a key signature of two sharps. The third staff is in bass clef with a key signature of two sharps. The fourth staff is in bass clef with a key signature of two sharps. The fifth staff is in bass clef with a key signature of two sharps. The music features various chords, arpeggios, and melodic lines. Dynamic markings include *div.* (divisi) and *non div.* (non divisi).



This page of musical notation, numbered 13 in the top right corner, contains a complex arrangement of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The staves are organized into systems, with some staves featuring multiple measures of music. The notation is written in a standard musical notation style, with treble and bass clefs. The page is numbered 13 in the top right corner.

The musical score is written for multiple staves, including treble and bass clefs. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p cresc.* and *f*. The page is numbered 13 in the top right corner.

11

This musical score is for a piano and orchestra. It consists of two systems of staves. The first system has 10 staves, and the second system has 6 staves. The notation is complex, featuring many beamed notes, slurs, and dynamic markings. The key signature is one sharp (F#). The time signature is not explicitly shown but appears to be 4/4. The score includes various musical notations such as notes, rests, and accidentals. Dynamics like *f* (forte) and *a2.* (second ending) are present. Articulation like *div.* (divisi) is also used. The score is numbered 11 at the top and bottom.

11

12

Musical score for measures 1-12. The score is written for a piano and features a complex texture with multiple staves. The key signature is one sharp (F#) and the time signature is 4/4. The score includes dynamic markings such as *p* (piano), *cresc.* (crescendo), *mf* (mezzo-forte), and *pp* (pianissimo). The notation includes various musical symbols such as notes, rests, and accidentals. The score is divided into two systems, with measures 1-6 in the first system and measures 7-12 in the second system. The first system includes a rehearsal mark 'a 2.' at the beginning of each staff.

Musical score for measures 13-24. The score continues the composition from the previous system. It features similar musical notation and dynamic markings, including *p*, *cresc.*, *mf*, and *pp*. The notation includes various musical symbols such as notes, rests, and accidentals. The score is divided into two systems, with measures 13-18 in the first system and measures 19-24 in the second system.

12

This musical score is for a string quartet, consisting of four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature is one sharp (F#), and the time signature is 4/4. The score covers measures 13 through 18. Measures 13-15 feature a complex, rhythmic melody in the upper staves, primarily in the Violin I and II parts, with dynamic markings of *f* (forte) and *pp* (pianissimo). The lower staves provide harmonic support with sustained chords and moving lines. Measure 16 is a full rest for all parts. Measure 17 begins with a new melodic entry in the Violin I part, marked *pp*, while the other parts continue their harmonic support. Measure 18 concludes the section with a final chordal texture. The score includes various musical notations such as slurs, ties, and dynamic markings.

14

First system of musical notation (measures 13-14). The system consists of five staves. The top staff has a treble clef and a key signature of two sharps (F# and C#). The second staff has a treble clef and a key signature of two sharps. The third staff has a treble clef and a key signature of two sharps. The fourth staff has a bass clef and a key signature of two sharps. The fifth staff has a bass clef and a key signature of two sharps. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first measure of the system is measure 13, and the second measure is measure 14. The dynamic markings include *pp*, *cresc.*, *mf*, and *mp*. There are also markings for *a 2.* and *I.* and *II.*

Second system of musical notation (measures 13-14). The system consists of five staves. The top staff has a treble clef and a key signature of two sharps (F# and C#). The second staff has a treble clef and a key signature of two sharps. The third staff has a treble clef and a key signature of two sharps. The fourth staff has a bass clef and a key signature of two sharps. The fifth staff has a bass clef and a key signature of two sharps. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first measure of the system is measure 13, and the second measure is measure 14. The dynamic markings include *pizz.*, *cresc.*, *mf*, and *mp*. There are also markings for *div.* and *div. arco*.

14

15

15



16

Clar.

Fag.

Cor. I. II.

Trbe.

Viol.

16

Measure 16: Clarinet (p), Bassoon (p), Cor. I. II. (p), Trombone (mp), Violin (p), Viola (p). Measure 17: Clarinet (p), Bassoon (p), Cor. I. II. (p), Trombone (p), Violin (p), Viola (p). A repeat sign is at the end of measure 16.

Ob.

Clar.

Fag.

Cor. I. II.

Viol.

16

Measure 16: Oboe (p), Clarinet (p), Bassoon (p), Cor. I. II. (p), Violin (p), Viola (p). Measure 17: Oboe (p), Clarinet (p), Bassoon (p), Cor. I. II. (p), Violin (p), Viola (p). A repeat sign is at the end of measure 16.

17

Musical score for measures 17-24. The score is written for a piano and features multiple staves. The key signature is one sharp (F#). The tempo is marked 'a 2.' (allegretto). The dynamics are marked 'f' (forte) and 'p' (piano). The score includes various musical notations such as notes, rests, and slurs. The first system contains measures 17-20, and the second system contains measures 21-24. The piano part is written in the lower staves, and the upper staves contain other instruments or voices.

Musical score for measures 25-32. The score is written for a piano and features multiple staves. The key signature is one sharp (F#). The tempo is marked 'a 2.' (allegretto). The dynamics are marked 'f' (forte) and 'p' (piano). The score includes various musical notations such as notes, rests, and slurs. The first system contains measures 25-28, and the second system contains measures 29-32. The piano part is written in the lower staves, and the upper staves contain other instruments or voices.

17

18

First system (measures 18-21):

- Measure 18: *a 2.*, *mp*
- Measure 19: *mp*
- Measure 20: *mf cresc.*
- Measure 21: *f*

Second system (measures 22-25):

- Measure 22: *p cresc.*
- Measure 23: *p cresc.*
- Measure 24: *mp*
- Measure 25: *mf cresc.*

Third system (measures 26-29):

- Measure 26: *f*
- Measure 27: *mp*
- Measure 28: *mp*
- Measure 29: *mp*

Fourth system (measures 30-33):

- Measure 30: *f*
- Measure 31: *mp*
- Measure 32: *mp*
- Measure 33: *mp*

Fifth system (measures 34-37):

- Measure 34: *f*
- Measure 35: *mp*
- Measure 36: *mp*
- Measure 37: *mp*

Sixth system (measures 38-41):

- Measure 38: *f*
- Measure 39: *mp*
- Measure 40: *mp*
- Measure 41: *mp*

Seventh system (measures 42-45):

- Measure 42: *p cresc.*
- Measure 43: *mf cresc.*
- Measure 44: *mf cresc.*
- Measure 45: *f*

Eighth system (measures 46-49):

- Measure 46: *p cresc.*
- Measure 47: *mf cresc.*
- Measure 48: *mf cresc.*
- Measure 49: *mf cresc.*

Ninth system (measures 50-53):

- Measure 50: *p cresc.*
- Measure 51: *mf cresc.*
- Measure 52: *mf cresc.*
- Measure 53: *mf cresc.*

Tenth system (measures 54-57):

- Measure 54: *p cresc.*
- Measure 55: *mf cresc.*
- Measure 56: *mf cresc.*
- Measure 57: *mf cresc.*

Eleventh system (measures 58-61):

- Measure 58: *p cresc.*
- Measure 59: *mf cresc.*
- Measure 60: *mf cresc.*
- Measure 61: *mf cresc.*

Twelfth system (measures 62-65):

- Measure 62: *p cresc.*
- Measure 63: *mf cresc.*
- Measure 64: *mf cresc.*
- Measure 65: *mf cresc.*

18

This musical score page, numbered 22, features a complex arrangement for piano and orchestra. The score is organized into three systems of staves.

The first system consists of nine staves. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The remaining seven staves are for the orchestra, including woodwinds, strings, and percussion. The piano part includes dynamic markings of *mp* (mezzo-piano) and *pp* (pianissimo).

The second system is a grand staff for the piano, spanning two staves. It features intricate arpeggiated figures with fingerings of 7, 6, and 7 indicated. The dynamics *f* (forte) and *mf* (mezzo-forte) are present.

The third system also consists of nine staves, continuing the piano and orchestral parts. The piano part shows a variety of dynamics including *mf*, *f*, and *pp*. The orchestral parts include woodwinds, strings, and percussion, with various musical notations such as slurs, ties, and articulation marks.

19

The musical score on page 19 is arranged in three systems. The first system consists of eight staves. The top four staves (treble and bass clefs) contain complex melodic and harmonic lines with frequent chromaticism. The bottom four staves (treble and bass clefs) provide a more rhythmic and harmonic foundation. Dynamic markings include *p cresc.* and *p*. The second system features a grand staff (treble and bass clefs) with a complex, flowing melodic line in the treble and a more rhythmic line in the bass. The third system also features a grand staff with similar melodic and rhythmic patterns. The score concludes with a final measure marked *p*.

2850



21

This musical score page contains measures 21 through 25 of a piece. It is written for piano and features a complex arrangement of staves. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The first system (measures 21-24) consists of eight staves. The first four staves are in treble clef, and the last four are in bass clef. The second system (measures 25-28) consists of four staves, with the first two in treble clef and the last two in bass clef. The score includes dynamic markings such as *ff*, *dim.*, *pp*, *f*, *ppp*, and *p*. There are also performance instructions like *a 2.*, *II.*, *en harm.*, *div.*, and *pizz.*. The page number 21 is in a box at the top right and bottom right.

Measure 21: *ff*, *a 2.*, *dim.*, *pp*, *en harm.*, *I. p*

Measure 22: *ff*, *dim.*, *II.*, *pp*, *I. p*

Measure 23: *ff*, *dim.*, *II.*, *pp*

Measure 24: *ff*, *dim.*, *pp*, *p*

Measure 25: *ff*, *dim.*, *pp*, *pp*

Measure 26: *ff*, *dim.*, *a 2.*, *IV.*, *pp*

Measure 27: *f*, *dim.*, *pp*

Measure 28: *II.*, *f*, *dim.*, *ppp*

Measure 29: *f*, *dim.*, *ppp*

Measure 30: *f*, *dim.*, *ppp*

Measure 31: *ff*, *dim.*, *pp*, *p*

Measure 32: *ff*, *dim.*, *pp*, *p*

Measure 33: *ff*, *dim.*, *pp*, *p*

Measure 34: *ff*, *dim.*, *pp*, *p*

Measure 35: *ff*, *dim.*, *pp*, *p*

Measure 36: *ff*, *dim.*, *pp*, *p*

Measure 37: *ff*, *dim.*, *pp*, *p*

Measure 38: *ff*, *dim.*, *pp*, *p*

Measure 39: *ff*, *dim.*, *pp*, *p*

Measure 40: *ff*, *dim.*, *pp*, *p*

Measure 41: *ff*, *dim.*, *pp*, *p*

Measure 42: *ff*, *dim.*, *pp*, *p*

Measure 43: *ff*, *dim.*, *pp*, *p*

Measure 44: *ff*, *dim.*, *pp*, *p*

Measure 45: *ff*, *dim.*, *pp*, *p*

Measure 46: *ff*, *dim.*, *pp*, *p*

Measure 47: *ff*, *dim.*, *pp*, *p*

Measure 48: *ff*, *dim.*, *pp*, *p*

Measure 49: *ff*, *dim.*, *pp*, *p*

Measure 50: *ff*, *dim.*, *pp*, *p*

Fl. I.

Ob. I.

Clar. I.

Fag.

Cor.

Viol.

Viol.

Viola

Cello

Double Bass

*pp*

*p*

*mf*

*cresc.*

Fl. **22** a 2.

Ob. *mf* *pp cresc.*

Clar. *mf* *pp cresc.* a 2.

Fag. *mf* *pp cresc.*

Cor. *mf* *pp cresc.*

Viol. *mf* *pp cresc.*

*div.* *pp cresc.* arco

*pp cresc.* arco

**22** *pp cresc.*

The first system of the musical score consists of nine staves. The top three staves are in treble clef with a key signature of two sharps (F# and C#). They feature complex notation with triplets and dynamic markings of *ff* (fortissimo). The bottom six staves are in bass clef with a key signature of two sharps. They feature long, sustained notes with dynamic markings of *ff* and *f* (forte). The system concludes with a *Soli.* marking on the seventh staff.

The second system consists of a single staff in treble clef with a key signature of two sharps. It contains the instruction "Muta in C, Dis, Es, Fis, Ges, A, His" and a *ff glissando* marking. The staff ends with a glissando line.

The third system of the musical score consists of six staves. The top three staves are in treble clef with a key signature of two sharps. They feature complex notation with triplets and dynamic markings of *f* (forte). The bottom three staves are in bass clef with a key signature of two sharps. They feature long, sustained notes with dynamic markings of *f* and *ff* (fortissimo). The system concludes with a *ff* marking on the fifth staff.

23

Musical score for measures 23-26. The score is written for four staves. The first three staves are in treble clef, and the fourth is in bass clef. The key signature is one sharp (F#). The first three staves contain complex melodic lines with many triplets and slurs. The fourth staff contains a bass line with long, sustained notes. Above the first three staves, the notation 'a 2.' is repeated four times, each with a 'b' below it. Above the fourth staff, the notation 'a 2.' is repeated twice, each with a 'b' below it.

Musical score for measures 27-30. The score is written for two staves. The first staff is in treble clef, and the second is in bass clef. The key signature is one sharp (F#). The first staff contains a melodic line with a large slur over measures 27 and 28. The second staff contains a bass line with long, sustained notes. The text 'Muta in G, Ais, B, Cis, Des, E, Fes.' is written in the right margin.

Musical score for measures 31-34. The score is written for four staves. The first three staves are in treble clef, and the fourth is in bass clef. The key signature is one sharp (F#). The first three staves contain complex melodic lines with many triplets and slurs. The fourth staff contains a bass line with long, sustained notes. The notation 'f' is written below the fourth staff in measure 31.

23